

Psychological Suggestive Connotations in Fahd Al-Askar's Poetry: "Woman and Wine" Poem as a Model

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Abstract—This study explores the existentialist ideas and perspectives of the poet Fahd Al-Askar played a prominent role in challenging societal values and traditions, which he viewed as obstructing freedom and social justice. The study employed a descriptive analytical approach to analyse Al-Askar's poetry. The results revealed that Al-Askar, as a poet with a mission, undertook the defense of his society's people, striving to spread intellectual and religious freedom. He used the themes of "woman" and "wine" as effective tools to convey his intended message. The "woman" was both a means and an end: a means to provoke societal taboos through sensual poetic descriptions, and an end to advocate women's recognition of their existence, identity, and right to participate equally in social roles alongside men. Sensual depictions served more as a pressing tool rather than an intrinsic purpose. As for "wine," it represented another tool that Al-Askar utilized to challenge traditional societal norms. Being religiously forbidden, it served to create tension and provoke the customs of a conservative and committed society. By focusing on the central connotations of both "woman" and "wine," Al-Askar infused them with suggestive and psychological peripheral meanings to produce the desired implications.

Index Terms—Arabic poetry, Fahd Al-Askar's poetry, psychologically suggestive connotations, women and wine in poetry

I. INTRODUCTION

This study examines the poetry of the Kuwaiti poet Fahd Al-Askar, particularly focusing on two recurring themes in his work: "woman" and "wine". The study aims to uncover the suggestive and psychological connotations of these themes using available and feasible analytical methods. The motivation behind this research stems from the observation that "woman" and "wine" occupy a significant portion of Al-Askar's poetic corpus. The poet's attention to these themes in a conservative environment such as Kuwait's draws noteworthy attention. Another point of interest is Al-Askar's controversial personality. Researchers have noted a significant transformation in his life after his exposure to diverse cultural, literary, social, and political ideas. This shift influenced his worldview regarding the nature of existence, inherited traditions, and societal norms. Consequently, his poetry became imbued with a spirit of freedom, aiming to articulate an existentialist vision (Alghazo et al., 2023; Almsbhiheen et al., 2023; Malkawi et al., 2023; Rababah et al., 2024; Sakarneh et al., 2022).

Readers of Fahd Al-Askar's poetry observe a liberating tendency that verges on rebellion, aimed at emancipating societal thought. The poet acknowledged the challenges of confronting ignorance and backwardness, yet he was determined to take on the role of a sacrificial figure for the benefit of his society. His daily-lived experiences inspired poetry that sought to restore free and unrestrained imagination by engaging with its intense and enigmatic reserves in contexts that resonate with the struggle for freedom (Aldowkat et al., 2024; Alatoom et al., 2022; Essa et al., 2023; Al-Jezawi et al., 2023; Al-Rawashdeh et al., 2024; Bani-Khair et al., 2023).

Based on the above, this study explores how Al-Askar addressed "woman" and "wine" in his poetry, especially within a conservative Islamic society. Such themes required caution due to the strict religious and cultural norms governing that society. The study's methodology involves selecting specific poetic excerpts from his works, focusing not on comprehensive literary analysis but rather on tracing mentions of "woman" and "wine" as thematic subjects. The study aims to unveil the intended connotations of these themes.

The primary reference for selecting poetic texts is Al-Askar's *Collected Poems*, as compiled in *Fahd Al-Askar: His Life and Poetry* by Abdullah Zakaria Al-Ansari. It is worth noting that the study refrains from categorizing the tools of suggestion or psychological connotation into separate subheadings to maintain focus, even though these tools are embedded within the analysis and support the exploration of connotations.

Thus, the study is structured into four main sections: the suggestive connotations of "wine" and "woman," followed by their psychological connotations. The following sections provide clarification and discussion.

II. ANALYSIS

A. The Suggestive Connotations of Wine

Suggestive connotations complement the core meaning of a word or text, standing alongside other layers of meaning, such as psychological connotations and stylistic implications. Together, these layers work harmoniously to produce the intended meaning conveyed by the writer or poet. Suggestive connotations, in particular, manifest through phonetic and morphological structures, in addition to the semantic impact of metaphorical or figurative expressions. They significantly influence the literary and imaginative elements of language (Melhim et al., 2023; Al-Habies et al., 2024; Wolor et al., 2023, 2024; Bani Yassien et al., 2023; Al-Saidat et al., 2023).

Wine holds a significant place in Fahd Al-Askar's poetic experience. Al-Roumi (1978) considered it a means of salvation for the poet from societal constraints, paralleling death as the ultimate escape. Below are some verses by Al-Askar on wine, from which this study seeks to explore its suggestive connotations:

أسفر الصّبح قم نحيبي الصّباح يا منى القلب واترع الأقداحا
واصح وافتح طرفا مريضا صحيا إن قلبي يهوى المراض الصّباحا
وأعر طلعة الصّباح ضياء من محبتك كم أعرت الصّباحا
يا حبيبي: كفى منا ما فهيا نتساقى على الرمال الرّاحا

Dawn has broken, rise and greet the morning,
O heart's desire, and fill the goblets.
Awaken, and open a weary yet healthy eye,
For my heart loves the ill who are true.
Bestow upon the morning's face the light,
From your visage, as you've graced mornings before.
O my beloved, enough of sleep, let us rise
And sip the wine on the sands together. (Al-Ansari, 1997)

In the opening line, "*Dawn has broken*" (*Asfara al-Subh*), the poet employs the past tense, symbolizing affirmation and realization. On the surface, this indicates the poet and his companion's anticipation of drinking wine. However, delving deeper, the phrase reveals broader existential themes. The three actions in the opening verse— "*Dawn broke, let us greet, and fill the goblets*"—reflect the poet's euphoric state induced by wine and existential awareness. Through the morphological structure of "*Asfara*" (dawn broke), the poet affirms the arrival of clarity and enlightenment, which symbolically alludes to self-realization and existential discovery (Harara et al., 2024; Al-Jezawi et al., 2023). This connotation highlights the poet's liberation and enjoyment of freedom while challenging false societal conventions, as expressed in the lines: "*Rise and greet the morning, / And fill the goblets*".

A notable phonetic feature in these verses is the repeated use of the letter *h* (*ha*), which conveys sharpness, intensity, and encompassing motion (Abbas, 1998). These qualities are evident in words such as "*greet*" (*nahay*), "*goblets*" (*aqdāha*), "*awaken*" (*iṣḥa*), and "*open*" (*iftah*). These words resonate with vigor and fervor, symbolizing a rebellion against constraints that stifle self-awareness. The phoneme *h* also evokes a sense of enclosure, suggesting that wine and its associated states become a powerful force in alleviating the suffocation imposed by societal norms.

This connotation is further reinforced by the imperative forms in the lines "*awaken*" and "*open*", which signify ascendancy, defiance, and the pursuit of a beneficial transformation. Awakening follows stagnation, and enlightenment follows closure. The poet, in his state of euphoria and social freedom, reflects this journey from restriction to liberation.

The metaphorical construction "*Greet the morning*" further reinforces the intended meaning. In this phrase, a process of substitution and implication takes place, where the morning serves as the *tenor* (the subject of the metaphor), while the vehicle (the implied metaphorical comparison) — the human being — is omitted. By aligning the morning with the semantic field of humanity, the poet imbues it with life and spirit, attributes unique to humans. When this analysis is connected to the overall meaning intended by the poet, it becomes evident that his sense of freedom and hope transcends the abstract concept of time (*morning*) into the realm of humanity. Thus, the morning becomes a vivid, living entity worthy of being greeted and celebrated. In fact, it deserves to be surrounded by salutations from all sides, as it represents the fruit of the poet's sacrifice and devotion.

Another linguistic feature is the morphological form of the verb "*fill*" (*itir*), which, due to its association with wine, serves as the focal point of meaning in the opening line. The central meaning of the word "*fill*"—indicating the act of filling goblets—takes on an additional suggestive connotation, symbolizing the fullness of the soul and the sense of euphoria and joy. This state of exhilaration is echoed in other metaphorical constructions in the same excerpt:

خمرة تملأ النفوس سرورا واغتيابا وتطرد الأتراحا

Wine that fills souls with joy,
Delightfully dispelling sorrows.

Here, the word “*souls*” is metaphorically used to signify a container, supported by the contextual clue “*fill*.” Similarly, the term “*joy*” is metaphorically likened to a tangible substance, such as water, through implied metaphors in both cases. The focal point of meaning lies in the word “*fill*”.

Undoubtedly, there is a movement and transition occurring between *souls* and *joy*, as both acquire material characteristics through the clue provided by the word “*fill*.” This facilitates the emergence of the suggestive meaning, transitioning from a deep structure to the surface structure.

Through this expression, the poet aims to affirm his intended meaning—that he experiences immense joy through the effects of wine. This intended meaning is not conveyed solely through the central meanings of the words. Thus, the poet resorts to metaphorical expressions, culminating in the explicit surface structure phrase, “*fills souls with joy*”. The metaphorical process here involves the absence of the *vehicle* (the container and water) and the presence of the *tenor* (souls and joy). The implicit claim is that the *souls* take on the properties of a container that can be filled, while *joy* assumes the attributes of water or another fillable substance.

In the following verses, the study attempts to further uncover the suggestive meanings of wine, exploring the extent to which the poet employed it as an effective means to achieve his desired goals. Al-Askar writes (Al-Ansari, 1997):

قم يا حبيب اليوم واسكبها وخلّ ابن الغيوم
وانضح بها كبدي فديتك فهي دامية الكلوم
من سخريات الوضع والأقدار والدهر
إني أعود بكأسها من كلّ شيطان رحيم

Rise, my beloved, today, and pour it out, abandoning the son of the clouds.
Drench my heart with it, for I sacrifice myself for you, as it bleeds with wounds—
Wounds inflicted by the ironies of circumstances, fate, and time.
I seek refuge in its cup from every accursed devil,

It is evident that *Fahd* turns to wine to soothe his heart and escape the ironies of circumstances and the sorrows of time (Al-Roumi, 1978). This poetic excerpt is structured and unified in its internal and external rhythm to achieve his goal. It is composed in the *kamil* meter, described as “the most comprehensive of meters in its movements, consisting of thirty beats, unmatched in this regard by any other meter in poetry” (Obada, 2011).

It is known that poetic meters are subject to alterations, such as elisions and inflections, reflecting the poet's desire to adapt words and rhythms to his needs. By choosing this meter, the poet demonstrates an awareness of its prosodic value in poetic music, yet he also departs from its rigid framework. This deviation reflects his belief that these alterations and deviations from the fundamental metrical patterns mirror the rebellion and defiance within him. Thus, turning to the *kamil* meter allowed him to encompass all his meanings, particularly those tied to defiance. However, the tone of defiance did not abandon him entirely, manifesting in his rebellion against the very rules of prosody. This breaking of metrical conventions serves as a metaphor for breaking the societal norms that *Fahd*, as both poet and human, rejects.

As for the rhyme, it is noticeable that it carries the poet's sighs across two extensions: a natural extension in the sounds of the *ya* or *waw*, and another resulting from elongation (*-ji/-mi*, *-ei/-mi*, etc.). Through this rhyming pattern, the verses conveyed the poet's grief and pain. “It gave the lines an aspect of harmony and symmetry, lending them a psychological, musical, and temporal order” (Adonis, 1985).

It is worth noting the variation in rhyme between the *waw* followed by *mim*, such as (*al-ghuyum*, *al-klum*, *al-ghashum*), and the *ya*, such as (*rajeem*, *la'eem*, *sageem*). This variation highlights two intended elements:

A personal feeling that a single rhyme could not encompass his sorrow, grief, and anguish.

Based on the first point, a genuine sense of rebellion and intellectual defiance reflected in the artistic construction.

The role of wine and its implications in creating relief and forgetting troubles is evident when the poet appeals to his companion, saying: “*Drench my bleeding heart with it*.” The poet portrays his heart as wounded, yet the blood does not flow. It resembles a state of suffocation, congestion, and distress that only wine, according to him, can alleviate.

B. The Suggestive Significance of Women

Women are the counterpart to wine in the poet's intellectual and liberating perspective. Unsurprisingly, wine descriptions often intertwine with women in many of his poems. However, for methodological and academic purposes, this study separates the two. Among his notable romantic poems, laden with suggestive connotations, is “*Weep*”, which he dedicated to “the one whom the cruel hand of fate snatched from her lover's embrace and cast into the dreadful prison of annihilation by the hand of a vile bigot” (Al-Ansari, 1997):

نوحى بعقر السجن نوحى، فصداه في أعماق روحى
نوحى فقد سالت جروحك مثلما سالت جروحى
نوحى فما أغنى غبوقك، لا، ولا أجدى صبوحى

Weep in the depths of the prison; its echo resounds in the depths of my soul.

Weep, for your wounds have bled just as my wounds have bled.

Weep, for neither your evening solace nor my morning solace has availed us.

The poet appears to follow the rhythm of the *kamil* meter in this poem, utilizing its characteristics to support the intended connotative meanings. At the same time, he seeks to break free from prosodic constraints as an explicit desire to challenge anything suggestive of restriction or rigidity. While the *kamil* meter offers expansiveness and adaptability for conveying intended themes, the poet introduces irregularities, such as omitting the last foot from each line and altering the basic *mutafa'ilun* pattern to *mutafa'ilatun*. This tampering reflects a form of rebellion that underlies the external musicality of the poetic lines.

The use of repetition stands out as a stylistic and suggestive feature that the poet employs to express his emotions. He repeats the word *nūhī* (weep) fifteen times across fourteen lines. This repetition profoundly impacts the unveiling of meanings, serving both the poet's and the audience's emotional needs. Fadl (1977) states that repetitive structures are among the strongest guarantees of poetry's success because they respond to an essential rhetorical quality in Arab oral culture, grounded in an aesthetic principle of fulfilling expectations.

The repetition of the sound /h/ further enhances the poem's coherence with its overarching theme and aligns with the poet's intellectual orientation. This intellectual inclination is symbolized by the figure of the woman (beloved) as a cornerstone of the poet's aspirations. The repeated /h/, a guttural sound, expresses psychological turmoil and agitation (Abbas, 1998). The poet's deliberate use and repetition of this sound reveal two key connotative meanings:

Alignment with the poet's message and thoughts on revolution and rebellion: The harsh, high-pitched quality of the /h/ sound reflects sharpness and intensity.

Resonance with the addressee (the woman) and its associated tenderness and delicacy: The whispery nature of /h/ as it emerges from deep within the throat lends the Arabic language one of its most melodious and evocative sounds, rich in expressions of love and longing (Abbas, 1998).

The interplay of these dual connotations aligns with the poet's thematic intentions, as seen in the lines (Al-Ansari, 1997):

يا بنت من وأد الفضيلة بين أحضان الرذيلة
وطغى فراح بيلّ من دم كلّ منكوب غليلة
لهفي على تلك المشاعر والأحاسيس النبيلة
وعلى جمالك والشباب الغضّ لهفي يا خميلة

A daughter of one who buried virtue amidst the embrace of vice,
And overwhelmed, he quenched his thirst with the blood of every oppressed.
Oh, how I mourn for those noble sentiments and feelings,
And for your beauty and tender youth—oh, my Camellia.

These verses are composed in the truncated *kamil* meter; whose rhythmic value derives from the abundance of movements. It is well-known that an increase in rhythmic movements elevates the intensity of rhythm. The poet exploits the *kamil* meter's rhythmic potential by varying its feet—alternating between patterns such as *mutafa'ilun* – – b –, *mutafa'ilun* b b – b –, and *mutafa'ilatun* – – b – –. This variation reflects the close connection between rhythm and meaning, with the undulations of rhythm paralleling psychological fluctuations.

Another noteworthy feature is the stillness of the rhyme, despite these verses belonging to the same *yā'iyya* poem (*Nūhī*). The poet seems to respond to psychological disturbances by disrupting rhyme unity and using a still cadence. Stillness, in contrast to movement, suggests closure and suppression, symbolizing the poet's state of constriction and distress. The still cadence also reflects rebellion, agitation, and defiance within the poet's consciousness, leading him to deviate from the poem's formal structure and enforce stillness in the rhyme.

Furthermore, another aspect of psychological rebellion is evident in the alteration of the *tā'* sound to *hā'*. This manipulation suggests an overwhelming desire within the poet to tamper with the world around him, including his poem, which embodies his concerns and emotions. This change from *tā'* to *hā'* also carries symbolic significance. As Abbas notes, "The *tā'* sound signifies weakness, delicacy, and triviality, while the *hā'* sound, being guttural, suggests psychological unrest" (Abbas, 1998).

Through this adjustment, the poet achieves both his inner rebellion and the connotative meaning associated with the *hā'* sound, which more effectively conveys despair, sorrow, loss, or misery in comparison to the *tā'* sound. The *hā'* becomes the more suitable sound for expressing the poet's emotions in addressing the woman.

Finally, the rhetorical features in the poem reveal its suggestive meanings, aligned with the poet's intellectual themes. For instance: *يا بنت من وأد الفضيلة / بين أحضان الرذيلة* (*O daughter of one who buried virtue/Within the embrace of vice*).

This metaphorical structure contains several elements that enrich the reader with various connotations. The poet implements a procedural transformation by stripping the words virtue and vice of their lexical meanings and infusing them with alternative connotations. Procedural transformation, as defined by rhetoricians, involves "emptying expressions of their dictionary meanings to fill them with new meanings" (Abdel-Muttalib, 1997).

The poet begins the metaphorical construct (*from burying virtue / in the embrace of vice*) with a dual-layered meaning:

The surface level: A deviation from attributing an action to its usual subject.

The deeper movement: A conceptual balance restoration achieved through transference and metaphor.

Humans, through their perceptive faculties, reject the notion of *burying virtue*, yet the phrase aligns with the linguistic structure. This demands a level of cognitive awareness, blending intuition and sensory perception, to reinterpret the statement as a creative image unveiling the intended meaning in the poet's mind.

The surface structure (*burying virtue*) undoubtedly derives from the deep structure via transformative processes, reaching its verbalized form. In the deep structure, virtue is associated with the deceased human. However, the human element as the implied comparator is absent, leaving virtue (the compared element) present. Some attributes of the comparator—expressed through the term *burying*—are retained, forming a metaphor that produces the intended connotation. When this analysis is connected to the intellectual framework of the poem and the poet, it reveals harmony and alignment. Fahd Al-Askar equates virtue with the woman, portraying her as suppressed under the weight of traditions. This drives his poetic advocacy for individuality and human existence, employing rhetorical constructs to convey the suffocating constraints facing virtue (woman) in her imprisonment by rigid customs and outdated norms.

C. Analysis of the Phrase in the Embrace of Vice

The intended meaning emerges through the following:

Surface structure: *In the embrace of vice.*

Deep structure: *In the embrace of debauchers* (for example).

The deep structure reveals the poet's intended sarcasm and sharp criticism of those who oppose him. He labels them as embodiments of vice for rejecting and metaphorically burying virtue. Through transformations, the deep structure evolves into the metaphorical and allegorical surface structure. This progression implies the poet's and audience's tacit acknowledgment that literal language fails to convey the meanings arising from the interplay of human consciousness with the mysteries of existence.

In the metaphorical process above, the term *vice* (compared element) replaces the omitted term *debauchers* (comparator), with *embrace* serving as contextual evidence. The term *vice* carries a deeply repulsive emotional effect, further intensified by the omission of the comparator. Another observation is that *vice*, through this shift, enters the realm of human experience associated with procreation. This interpretation is supported by the plural morphological structure of *embrace*, suggesting that adherents of vice are numerous.

The poet skillfully alternates between sarcasm, lamentation, criticism, defiance, and rebellion to achieve his expressive goals. An example is:

They sold you for a meager price. Where is justice, Layla?

Here, the poet employs an implicit metaphor to liken the woman to a commodity bought and sold. The comparator (commodity) is omitted, while the compared element (woman) is explicitly mentioned. The context of *selling* serves as a clue for the omitted term. This creates two structures:

Surface structure: Verbalized and explicit.

Deep structure: Transformed to its explicit surface form to convey the desired meaning, as the literal linguistic structure fails to suffice.

In the deep structure, the meaning originates from the comparator *commodity*. The human concept of *woman* shifts to a material object, to which the act of *selling* is attributed. The resulting evocative connotation is that the woman is a commodity, sold for a meager price—a profoundly painful implication.

D. The Symbolism of the Woman

The woman carries dual connotations, depending on perspective:

From the poet's viewpoint: She symbolizes freedom—freedom of thought and belief.

From his opponents' viewpoint: She is a material commodity, valued at a low price.

These contrasting perceptions are a central preoccupation for Al-Askar. His poetry strives to affirm the former and reject the latter through its vivid presentation. The poet seeks to create tension leading to resolution, involving the audience emotionally and ideologically. He portrays the woman trapped in the confines of traditions, insisting on her lamentation (*nūḥ*). Here, *lamentation* serves as a compelling means of liberation—a symbolic expression of freedom, even in its simplest form, through weeping.

(a). Psychological Connotation

The poem reflects the poet's emotional turmoil and his yearning for liberation from societal constraints. The repeated lamentation signifies resistance, a refusal to remain silent, and a call for freedom.

It can be said that psychological semantics today is a branch of the field of semantics. Language—its words and structures—essentially expresses the human self, revealing its needs and inner secrets. Language resides within humans and humans within language by nature. Thus, it is natural for language to reflect human desires and needs, and also natural for its words to mirror the psychological impact of the creator or the speaker in general.

Language is a psychological phenomenon or necessity, manifested as an expression of language that acquires a spiritual and aesthetic dimension, adopting the form of stimulus and response. The psychological impact remains intrinsic to the linguistic expression until it becomes a meaning within the perception and analysis of the listener, thereby imposing itself during the semantic analysis of the linguistic event.

In exploring psychological semantics, the focus often centers on creative texts produced by individuals with diverse experiences—whether political, social, or ideological. Poet Fahd Al-Askar is one such individual, whose experiences resonate deeply in his poetry. This study seeks to uncover these meanings, specifically along the thematic lines of *woman* and *wine*. It is essential to note that the research considers psychological semantics within the socio-cultural framework of Fahd Al-Askar, outlined in the introduction, as well as the artistic structure accompanying it.

(b). *The Psychological Connotation of Woman*

Women occupy a vast and central space in Fahd Al-Askar's poetry, forming perhaps the focal point of his works. Naturally, they carry varied connotations, which this study seeks to examine through selected passages. In one of his poems, he writes (Al-Ansari, 1997):

قبل فديتك مبسمي دع جيدي وإلى اللقاء صباح يوم العيد
لم لا وأهلي ويح أهلي بالغوا باللوم والتعنيف والتهديد
لا تقترب من دارنا هم أقسموا أن يقطعوا إن جئت حبل وريدي
ي

Before kissing me, leave my neck,
Until we meet on the morning of Eid.
Why not? Alas, my family—alas, my family!
They went too far with their blame, reproach, and threats.
Do not approach our house; they have sworn
To cut my jugular vein if you come.

The poet is dominated and consumed by two ideas: challenging outdated customs and regressive traditions and granting members of society their existential and individual rights. Standing against the rigidity of traditions and criticizing them is not sufficient for a poet with a message. Solutions must be proposed, and targeted values must be established through the linguistic vessel and poetic framework.

In the opening lines, the poet paints a scene that provokes the reader's sense of urgency and, more so, the sanctity of traditions and their upholders. He asks his beloved for a kiss, forsaking embrace—a request that reveals a past period where the poet and his beloved were in an embrace. The call to abandon this embrace is an act of defiance, challenging the sanctity of traditions. The context expands this psychological delight across three temporal dimensions:

The past: When they were in an embrace.

The present: "Kiss my lips."

The future: "Until we meet on the morning of Eid."

In the second and subsequent verses, he outlines the framework enveloping him and his beloved: the traditions and customs symbolized initially by the family. He does not shy away from reproaching them for their blame, reproach, and threats.

The woman is depicted as weak and fearful, dominated by traditions. Through this depiction, the poet seeks to vindicate her, portraying her as subdued by the authority of customs, unable to express her existence or live her freedom. He writes:

لا تقترب من دارنا هم أقسموا أن يقطعوا إن جئت حبل وريدي

Do not approach our house; they have sworn to cut my jugular vein if you come.

The beloved asks him to stay away and not approach her—not out of a dislike for meeting but as a reflection of the state she continues to endure: (*I am not free, I cannot express my desires, I cannot live as I wish*). However, the poet initiates his campaign to challenge traditions in order to achieve his existence and freedom as a human, not just for himself, but also for the existence and freedom of women. He depicts a scene where he remains steadfast during the night, hoping to meet his beloved:

هل أثار شكوكهم حولي قيامي بالدجى وقعودي
وتأففي وتلهفي وتبرمي بهم..

Did they grow suspicious of me
For my nightly vigils and lamentations?
My sighs, my yearnings, my frustrations with them...

The poet appears unwavering, committed to his cause, convinced that this steadfastness is the only path to achieving his goals. He could have described himself and his beloved defying surveillance and meeting in defiance to achieve material or lustful desires. Yet, his state wavers between lingering near his beloved's dwelling and expressing his frustration and discontent with the obstacles that separate them. He is undoubtedly determined to reach his goal, as he cannot psychologically live without his other half—the woman. As he says:

يا للتعاسة من يسليني ويسليني بأيام لبقراق السود

“O misery! Who can console me
Through these dark days of separation?”

This narrative reflects the poet's psychological state in two interconnected dimensions:
His suffocation under traditions and the strict surveillance of family members.

His refusal to accept these constraints and his attempt to subjugate them to his own aspirations for existence and freedom. He conveys this tension in another poem (Al-Ansari, 1997):

أكثرية الشكوى حنانك اهدأي وترققي بالشاعر المنكود
الصبح لم يسفر وأهلك نؤم قومي معي نحسو المدام وعودي
فترددت وتململت وتنهدت وبكت وطوق ساعداها جيدي

Are you full of complaints? Have mercy, calm down,
Be gentle with the ill-fated poet.
The morning has not dawned, and your people are asleep;
Come with me, let us sip the wine, then return.
She hesitated, stirred, sighed,
Wept, and her arms encircled my neck.

Here, the poet illustrates an encounter between himself and his beloved woman. She appears to waver between a desire to remain and a visible inclination to withdraw from his presence, aware of the surveillance and societal judgment that surrounds her. This psychological state seems to be a projection of the poet's own feelings—he speaks as if he were the woman. In truth, he seeks to remove the barriers of fear and surveillance, encapsulating this dynamic in the word “wretched”.

Had the poet sought material or physical satisfaction, he could have achieved it easily, as his beloved is seemingly by his side. However, his “wretchedness” persists as long as she remains shackled by fear and societal scrutiny. He desires her companionship in a state of reassurance and autonomy, reflecting this aspiration through a bold challenge when he says, “Come with me, let's sip the wine, then return”.

The inclusion of wine in this context, alongside the woman, symbolizes the existential and philosophical ideas the poet holds dear. He longs for the woman to shed her fear, doubts, and hesitations and reach a state of conviction. Freedom and self-awareness, according to him, cannot emerge from transient acts but must be deeply rooted to withstand the rigidity of traditions.

The woman's state here follows two trajectories:

The lingering concern about societal judgment.

A sense of existential joy and liberation, which leads to tears of happiness and an embrace, as seen in: “She wrapped her arms around my neck”.

This embrace signifies triumph over fear, hesitation, and complaint. The poet joins her in shedding tears, overwhelmed by joy. Her newfound sense of existence mirrors his own, as he expresses his reverence and devotion to her. Nothing illustrates this better than portraying the woman as the one initiating the desire to sustain their relationship—a fruit of freedom and existential fulfillment—when she says: “Come, let us head to the shores.” In another love poem, he writes (Diwan, p. 169):

ولهان يفرش الرمال أصيلا فيخاله الزاني هناك عليلا
طورا بين وتارة يبكي وأونة تراه صامتا مذهولا
كالطفل أشجاه الفطام فطرفه أبدا تراه بالدموع بليلا

Love-struck, he reclines on the sands at sunset,
And to the observer, he appears ill.
At times he groans, at times he weeps,
And other times, he sits silent, stunned.
Like a child tormented by weaning,
His tear-filled eyes perpetually glisten.

The poet describes a psychological state filled with deep sorrow and confusion, such that any observer would mistake him for an ill man. The symbolic progression in the lines draws attention to words such as *love-struck*, *ill*, *groaning*, *weeping*, *bewildered*, *tear-soaked*, *orphaned*, all of which indicate that grief has overtaken him, leading him to seek compassion and solace. The poem addresses the poet's longing by recalling a romantic relationship with a woman he loved and who loved him, during a particular night (Al-Ansari, 1997):

أواه من ذكراي ليلة أقبلت سكرى تجرّ على الرمال ذيولا
فالقلب صفق هاتفا ومرتلا للقائها نغم الهوى ترتيلا
رددت تقديسا وتعظيما لها بسجودي التكبير والتهايلا
وظفقت أظف من شقائق خدّها ولكم رشفت رضابها المعسولا

Ah, how I recall that night when she came,
 Drunken, trailing her gown across the sands.
 My heart leapt, chanting and reciting
 Love's melodies in anticipation of her.
 I praised her with reverence and devotion,
 Bowing in glorification and prayer.
 I began plucking blossoms from her rosy cheeks,
 And oh, how I sipped her sweet nectar.

It is clear that the poet sought to dispel the sorrow and pain lodged within his soul and heart by recalling memories of his beloved. Through this remembrance, the beloved woman represented two states for him:

Psychological relief from “gloomy solitude”—particularly since the poet was never married, achieving in his poetry what he could not in real life. A triumph over the constraints of his time and the traditions of his family and society.

This feeling prompted him to delve into the details of that remembered night. His attention to these details stems from the value he assigns to the beloved, culminating in the line: “*And oh, how I sipped her sweet nectar*”.

The poet combines emotional and sensory imagery to fulfill his inner needs and reach his purpose. By elaborating on the physical descriptions of his beloved, he seeks to challenge societal norms, mock its sanctities, and revel in achieving his desires. This sense of overwhelming ecstasy is evident when he writes (Al-Ansari, 1997):

فتقول لي والكأس خضت كفهـا إني لأهوى الضمّ والتقبيلـا
 فأجبت أخشى البدر يفشي سرنا فأضفي علينا شعرك المسدول
 ما إن أداعب نهدها بأناملي حتى أطوق خصرها المهزولا
 ” فتخالنا فوق الرمال ونحن في سكر الغرام “ بثينة ” و”جميلا

She said to me, her cup staining her hand,
 'I long for embraces and kisses.'
 I replied, 'I fear the moon will reveal our secret,
 So let your flowing hair veil us.'
 As I caressed her bosom with my fingertips,
 I encircled her slender waist,
 And on the sands, lost in the intoxication of love,
 We became another 'Layla and Majnun.'

This image emerges from the depths of the poet's psyche, surpassing even the boldness of erotic poetry from the pre-Islamic or Umayyad periods. It becomes evident throughout this study that Fahad did not intend to depict genuine romantic or physical experiences. Instead, he sought to express other aspects of his life and the life of his nation, representing a sharp contradiction between the new circumstances of life in his homeland and Kuwait's strict social and religious traditions (Al-Roumi, 1978).

The four verses above reveal a tone of blatant defiance and an overwhelming desire to break the constraints upheld by his environment. His method is to shock this oppressive environment with brazen imagery. It is important to note that this defiance stems from deep-seated personal anguish, which transforms into poetic inspiration. Through this inspiration, the poet experiences an ecstasy that becomes both his affliction and remedy.

The poet's torment births his inspiration, and through inspiration comes ecstasy. Thus, the poet's suffering becomes the path to his creativity, and his creativity becomes the means to conquer and savor this suffering. The poetic imagery in the lines intertwines, enhancing its impact on the reader. For instance, the image of “*her cup staining her hand*” is visual. Despite being blind, the poet vividly imagines the cup in his beloved's hand, coloring it and bestowing it with its charm. This visual image stirs the senses of touch and movement: “*I long for embraces and kisses.*” Combined with the cup, this evokes the sense of taste. Altogether, the woman savors the situation depicted by the poet, who successfully conveys his feelings, for:

Imagery was not created to depict shapes and colors. All people can perceive these as they are. Instead, imagery was created to convey the emotional experience of these shapes and colors from one soul to another. (Al-Aqqad et al., n.d.)

To affirm his desire and alignment with the beloved's vision, the poet responds to her in dialogue form: “*I fear the moon will reveal our secret.*” This dialogue carries two overlapping interpretations:

Agreement with the beloved, aligning his desire with hers.

A response to an implicit question within her words: “*Will you embrace and kiss me?*” The poet answers: “*I fear the moon will reveal our secret.*”

The poet's psychological state lends greater value to this poetic act and its expression. With his keen insight, he savored the meeting under the moonlight and sought to share this sentiment with the reader. He did not choose a hidden place to meet and caress his beloved but rather desired to do so beneath the light of the moon. Thus, “*I fear*” does not indicate genuine fear of a watcher but rather the heightened psychological pleasure that drove his creativity, inspiring this imagery. The following two verses further illustrate this ecstasy:

ما إن أداعب نهدها بأناملي حتى أطوق خصرها المهزولا

فتخالنا فوق الرمال ونحن في سكر الغرام بثينة وجميلا

As I caressed her bosom with my fingertips,
I encircled her slender waist.
And on the sands, lost in the intoxication of love,
We became another 'Layla and Majnun.'

We must recognize that any poet makes the best use of language's potential, imbuing it with meanings and ideas, and expressing his sentiments and concerns through diverse poetic imagery. For the poet, imagery represents:

A linguistic structure crafted by his imagination from various elements, with the tangible world at the forefront. Most imagery is derived from the senses, alongside psychological and intellectual images that cannot be overlooked. (Al-Batal, 1980)

D. The Psychological Significance of the Image in Fahd Al-Askar's Poetry

Al-Askar's work incorporates multiple elements in shaping the image, such as social and cultural factors, as well as diverse sensory inputs. His work emphasizes the idea that a poet's conviction regarding what his soul reveals is crucial in interpreting the sensory images. There is a distinct interaction between his sufferings and emotions, leading to the following imagery: (أداعب / حتى أطوق خصرها / المهزولا / فوق الرمال) (I caress / until I encircle her waist / the flaccid one / on the sand). These words carry psychological connotations that challenge societal norms and create tension, while also effectively expressing the poet's desires. The woman is described as both the sacrifice and the active force in the poet's struggle against those who oppose his ideology. If the woman feels freedom and social justice, she will have realized her existence, and this is what the poet wishes for.

One can say that the woman takes both a horizontal and vertical line in forming the poetic meaning, depending on the poet's emotional states. She is the muse, the voice of suffering, pain, and pleasure. She becomes the entire poem. It is because of her that the poet created, produced, fought, and sacrificed. She was also the tool used to provoke the anger of society, which is the poet's goal, and the study aims to prove this.

III. CONCLUSION

In conclusion, the poet is a messenger, an intellectual revolutionary, and he seeks to reach his goal after dedicating himself—to use the poetic language as a tool to serve his society. Poetry transcends linguistic ability to creative energy, which can shake the fixed meanings and transform them into forms not allowed by the dictionary. If wine, in its conventional meaning, refers to “the intoxicating drink, the poet indeed shakes this conventional meaning, infusing the word “wine” with the clear psychological connotations it carries.

The poet also practices a kind of insistence, which arises from the external pressures of reality. “He creates and tries to find in art a means of fulfilling his fantasies. The true cause of excellent artistic creation is the turmoil of the collective unconscious during periods of crisis, which disrupts the poet's psychological balance and drives him to seek a new equilibrium. This insistence is “the behavior of a genius pursuing his goal. The intensity in the pursuit of a goal is rarely seen in normal individuals, and on the other hand, the genius rarely abandons his goal despite the obstacles.

In times of genius and persistence, alongside the shifting of central meanings, the poet has escaped into a world of imagination, far from reality. But this is a positive escape, aimed at achieving pleasure, purpose, and impact together. In such a case, the poet tries to escape from his sharp sense of reality, his psychological state filled with conflict, to free himself through escape. The creative drive is then fueled by the desire to free himself from this reality, not to leave it behind for an entirely different, fantastical world.

It is true to say that the poet, just as he subjects language to his creativity, also subjects society to his authority through the creativity born of tension between the two. His tool for doing so is by stirring societal taboos and playing with them through language and the imagination that produced these verses we have in hand.

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